

LEMONADE: A GATEWAY DRUG

An Undergraduate Research Scholars Thesis

by

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ABSTRACT

Lemonade: A Gateway Drug

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The divide between the popular and the esoteric typically prevents virtuosic and overtly political material from reaching the masses, limiting its reach to more highbrow consumers of art. Beyoncé's 2016 release, *Lemonade*, however, exemplifies how a high level of artistry as well as social consciousness can have a place in popular art. Throughout her career, Beyoncé has been progressively moving farther from her girl-group roots towards the position of a socially-conscious and critical artist, all while maintaining—if not increasing—her popularity. Much of what sets *Lemonade* apart from other contemporary popular art is its interdisciplinary nature as well as several strategically placed cultural and historical references. I conduct a close reading of *Lemonade*, exploring a mix of fan discussion and popular press produced around and against the album while integrating this with scholarly writings on the black female body, high art, and authenticity in performance. While examining the efficacy of sincerity, authenticity, and materiality in the work, I explore how the public receives these things and ultimately how they promote her accessibility as an activist to her audience. This study of Beyoncé will contribute to a discussion about how politically conscious and virtuosic art can be accessible and popular.

DEDICATION

For Delilah.

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INTRODUCTION

On April 6, 2016 *Elle* magazine released an exclusive interview with Beyoncé discussing her new clothing line, her stances on feminism and police brutality, and her life as a mother. This interview offered a rare glimpse into Beyoncé's life after years of few interviews or public speaking engagements. What readers didn't know at the time of the interview, however, was that within a few short weeks, she would surprise-drop *Lemonade*, a full-length visual album. This surprise release wasn't unprecedented, however. In December of 2013, she released *Beyoncé*, her self-titled album, without any forewarning, marking the beginning of her disappearance from interviews and talk shows. "For three years, the singer has been all but mum in the press, letting the work speak for itself — cultivating a sense of mystery and, in this all-access era, an exotic remove that is itself a show of power — while scattering pixie-dust intimacies via (mostly captionless) pictures on Instagram" (Gottesman). This elusiveness from the public stage has made her fans pay more attention to her art, as it has become one of the only platforms from which she can be heard. This is more than just exclusiveness. She is using her own agency as an artist to carefully curate an image and dictate precisely what it is that she says through her art.

After this near silence, *Lemonade* came out as an apparent tell-all regarding Jay-Z and Beyoncé's private lives. Its content walks through Beyoncé's response to Jay-Z's adultery, moving through her healing process. The album is not just about infidelity, though, and it is not just pop music. From "Becky with the good hair," alluding to the straight, glossy, "white" hair that some black women seek, to a featured Malcolm X speech explaining that the most disrespected person in America is the black woman, the album comments on race and feminism while enticing viewers with the autobiographical authenticity of the album's story-telling. The

album manages to remain hugely popular—downloaded nearly half a million times within the first weekend it was released—while also making accessible social commentary usually reserved for high art. This is not to say that high art and socially relevant art are synonymous, but rather that social commentary is easier to make within the vehicle of high art as its more specific audience requires less mass appeal.

The near silence paired with her surprise album drops has worked to make each album release a live performance event in itself: a moment in which all eyes (and popular press discussion) are on her. *Lemonade* especially caused a stir in discussions on police brutality and black feminism due to both explicit and implicit commentary throughout the album's visual and musical components. "You know you that bitch / when you cause all this conversation," Beyoncé says in the closing lines of the album, and cause conversation she certainly did. But the album is not only political. It provides intimate insights in the personal lives of Beyoncé and her husband, Jay-Z. The personal intrigue and almost mythic mystery surrounding the relatively quiet superstar couple paired with the album's vulnerability entices audiences to pay attention.

Much of fans' engagement with *Lemonade* has been related to the authenticity and sincerity that Beyoncé displays, so a discussion of these concepts is very important to exploring the album's political impact. In *Lemonade*, Beyoncé creates an intersection between the popular and the esoteric through her personal sincerity, authenticity, and materiality, making politically conscious and virtuosic art accessible and popular while complicating the conventional divides between the two. Exploring how she negotiates accessibility and activism is vital both as an artist and consumer of art because it illuminates how art can be broken out of its conventional stratification and be used educationally and politically on a wider scale than is typical.

Objective

This close-reading of *Lemonade* and discussion of the divide between high art and popular art will wrestle with the importance and efficacy of authenticity and sincerity in performance, ultimately uncovering how these components can enhance the accessibility of activist art, making less digestible political ideas suddenly understandable and relatable to wider audiences as well as remove distance between audiences. In addition, the research will be used to cultivate my own performance practice through embodied research.

Methodology

A major portion of my research revolved around a close-reading of *Lemonade*, identifying the politically charged statements of the work as well as many high art performances that are cited within it, I examined texts on feminist and race theory. I investigated how gesture and presentation of black female bodies have been historically used to complicate the idea of blackness while struggling against the expectations of a masculine-dominated hip hop society and white-dominated feminism. Exploring these concepts was important for looking at the predecessors to Beyoncé's representation of her black female body. I did this through textual research of the history and progression of black feminism, especially in pop culture and hip-hop.

In addition, I interrogated the definition of authenticity by looking into the discussion that already exists in the field of performance studies surrounding the concept. I explored authenticity's evolving role in performance and how it has helped or hindered multiple performance practices, focusing on whether or not pretentiousness pushes art to excel. With this I also sought to determine how the perception of authenticity is altered by art that is autobiographical.

Once these sources developed a framework for analyzing how these theories apply to

Lemonade, I conducted a close-reading of *Lemonade*, pulling in specific and overarching fan responses that addressed authenticity, feminism, and race in order to look at the real political impact that *Lemonade* actually had and interrogate the album's role as accessible activist art. Chapter 1 will walk through the process of relating these theories to the close-reading by exploring different audiences that she managed to bridge gaps between in *Lemonade*.

Chapter 2 will explore the process I went through in my embodied research of these theories. The field of performance studies emphasizes the importance of performance as a form of research in and of itself, so the final component of my research was my own composition of a song that negotiates accessibility, artistry, and activism by being grounded in autobiographical authenticity. Doing this allowed me to uncover what specifically about *Lemonade* promoted its wide success while maintaining the potency of vivid political statements.

Literature Review

The primary unit of literature used in this thesis is *Lemonade*. While most of my writing surrounds the close reading, a bit of background on the album will serve to clarify the overall structure of the work before we get into a more specific discussion of the theories that will be examined. *Lemonade* is an hour-long visual album containing eleven songs and a continuous visual narrative. The album is divided into eleven chapters — intuition, denial, anger, apathy, emptiness, accountability, reformation, forgiveness, resurrection, hope, and redemption — each chapter containing one song from the album with the poetry of Warsan Shire, a British-Somali poet, incorporated as connective tissue within and between tracks while a fluid visual narrative provides continuity throughout. (See Appendix B for full track list with chapter titles.)

The setting fluctuates between modern-day and postbellum south, specifically Louisiana, in a merging of past and present landscapes. There are recurring images of New Orleans streets,

plantations, moss-covered bayous, and abandoned tunnels reminiscent of the Underground Railroad. The cast is made up of almost entirely black females who appear to be living in a sort of utopian matriarchal world. This historically rooted but also clearly re-imagined narrative of the post-war south functions as a sort of re-imagination of history: one centered around the black female body.

The song “Formation” is included at the end of the visual album, but it does not have a chapter and was released as a single months prior to *Lemonade* with its own music video. This is relevant to my discussion of *Lemonade* because while it is a part of the album, it is also a standalone work that is far more overtly political than the album itself. While the musical content of the album focuses on Beyoncé and Jay-Z healing from his infidelity and subtly incorporates politics, “Formation” focuses on the politics and hardly acknowledges Jay-Z. The song stirred up quite a bit of controversy when it was released the week before her 2016 Super Bowl performance due to her performance’s clear reference to the Black Panthers and visual commentary on police brutality. “Formation” is discussed below, but it’s important to note that its approach to politics and sincerity differs from the rest of the album.

The overarching narrative of the album tells the story of Beyoncé and Jay-Z healing from his infidelity. We see her move through different stages of the healing process that align with the chapter titles; however, running parallel and somewhat discreetly to this is an underlying narrative about the healing process of racial tension in the United States. This use of a double narrative is central to my discussion of the album, but the underlying question is how she managed to accomplish telling two stories at once. In order to address this, we will need to look at the divides that have traditionally existed in art, a survey of the literature on how authenticity functions in performance, and a brief history of the progression of black feminism both in and

out of the context of performance.

Art has always been a voice for the people: a source of expression for the oppressed. There are, however, struggles in power and authority between artists, art forms, and genres. Divides between high and low art can polarize audiences and create a sort of hierarchal elitism within the art world. In *Interdisciplinary Performance: Reformatting Reality*, Natasha Lushetich discusses how performances can be used to “propose a new outlook [or] a different apprehension of (a segment of) reality.” She critiques the accepted norms that are considered a hard and fast reality as in fact being a result of habituation, a simple step away from a hegemony made up of “culturally and politically implicit practices that have become naturalized, but which, in fact, serve the goals and interests of the dominant group” (4). This point highlights the ability of performance art specifically to complicate and wrestle with the established conventions in society, including elitist divides between audiences of art.

Fred Astaire provides an example of an artist playing with his ability to reach both high and low art audiences simultaneously. His site-specific choreography was performed in real spaces and therefore acknowledged the history and significance of the spaces (and dances) he was using. This made the performances more “authentic” because of their grounding in reality. “These films are asking the audience to see tap dancing as a high art *because* it is performed by a professional dancer,” yet they still depict a performance accessible to the masses in a way that professional dance often isn’t (Bernier). This concept of *authenticity* is important to an understanding of what makes art more accessible, and it has been discussed at length in regards to the value and validity of art along with *sincerity*.

Lionel Trilling discusses the relationship between these two terms in *Sincerity and Authenticity*, asserting that sincerity is a requirement to being viewed as authentic. He claims that

authenticity is more of an imagined construct expected of groups than the true expression of sincerity. For instance, Beyoncé may be sincerely performing herself as a Southern woman as that is a truth for her grounded in her own history, but that doesn't mean that her performance of Southernness corresponds to what is considered authentically Southern. This true testimony trumps the construction of identity, but still demands her sincerity for the validity of her work.

In "Inauthenticity, Insincerity, and Poetry," Alex Neill discusses how works of art, specifically poetry, can be viewed as "autonomous objects of aesthetic experience" whose "value lies in the arrangement of words and the experience which that arrangement of words offers us, so that the circumstances of the poem's production (including the [in]sincerity of its author) are neither here nor there with regard to the value" (200). When it comes to the performance of poetry (or music), however, this is not the case, as the audience is constantly faced with the author's humanity and reality head on. In *Lemonade*, Beyoncé's sincerity matters as it makes viewers feel not only as though they are connected to an aesthetic object, but also to the person presented through that aesthetic object. She conveys a healing process that she has personally gone through that can be overlaid on almost any experience of healing. This makes it relatable to a degree to any member of her audience. Had she presented her opinions on police brutality outside of her art through a specific discussion of the matter, likely only those who already cared would have paid attention. By presenting it within the context of her sincere and relatable emotion, she makes this activist stance accessible to people who may not have been exposed to or engaged with the issue otherwise.

An important component to the perception of her sincerity is her stance as a black woman curating such a large piece of work. An exploration of black feminism is important prior to approaching *Lemonade* from a critical standpoint. The first important point to investigate is what

separates black feminism from other forms of feminism, why making this distinction is important, the dangers of white academic feminism, and how Beyoncé challenges these. Patricia Hill Collins's *Black Feminist Thought: Knowledge, Consciousness, and the Politics of Empowerment* addresses these issues. While overt political activism on the part of black women has been very rare in the last century, she asserts that,

Black feminist thought can create collective identity among African-American women about the dimensions of a Black women's standpoint. Through the process of *rearticulation*... black feminist thought can stimulate a new consciousness that utilizes Black women's everyday, taken-for-granted knowledge. Rather than raising consciousness, Black feminist thought affirms, rearticulates, and provides a vehicle for expressing in public a consciousness that quite often already exists. More important, this rearticulated consciousness aims to empower African-American women and stimulate resistance. (32)

Essentially, this affirms what art like *Lemonade* does in a black feminist context, as it's not attempting to recreate a new image of a black woman with more power, but rather highlight the power that's been held all along.

More specific to black feminism in performance, in *Bodies in Dissent: Spectacular Performances of Race and Freedom, 1850-1910*, Daphne Brooks surveys performances that incorporated bodies of African American, Anglo, and racially ambiguous performers in the United States and the black Atlantic from 1850-1910. By juxtaposing a variety of primary sources from performance across this time and area, she highlights how gesture and presentation of these bodies was used to complicate the concept of blackness. Again, this is the same idea that can be seen in *Lemonade*. Looking at the historical use of the black body in performance sets the

stage for looking at Beyoncé's modern use of such. She is continuing the complication of perception of the black female body by putting it in an unfamiliar concept: a matriarchal utopia in the post-war south while reclaiming the sexuality that has historically been imposed on black women rather than autonomously chosen.

Aisha Durham's *Home with Hip Hop Feminism: Performances in Communication and Culture* summarizes how the black female body struggles against the expectations of a masculine-dominated hip hop society and white-dominated feminism. By looking at the experience of being a black woman in hip hop culture, Durham explores how the real and imagined body work together or against each other in different stages for hip hop performance. By merging white-centered feminism and male-dominated hip hop and looking at them both through a single lens, Durham compares the everyday women who consider themselves hip-hop to the well known and acclaimed artists of the genre. In this, she looks at the divide between consumers and creators of a specific genre and the impact that genre has on each. This highlights the divide between the intent of work being produced and the real-world impact that it has.

This ties into the reception of *Lemonade* as a black feminist work. The bell hooks Institute, a staple contributor to feminist discussion, claimed that the album completely misrepresents feminism as it

“does not call for an end to patriarchal domination. It's all about insisting on equal rights for men and women. In the world of fantasy feminism, there are no class, sex, and race hierarchies that breakdown simplified categories of women and men, no call to challenge and change systems of domination, no emphasis on intersectionality. In such a simplified worldview, women gaining the freedom to be like men can be seen as powerful.” (hooks) Hooks says that *Lemonade* is not authentically representing feminism due to its intense

egocentricity (or sincerity?), portraying one woman's incorrect vision of what feminism should look like. This stance implies that the sincerity she employs in discussing what it means to her to be a feminist is misrepresenting or inauthentically communicating feminist ideals, therefore working against the claim that sincerity is promoting the accessibility of the political statements. She may be making feminism accessible, but the version that she is delivering isn't really true "feminism." The potency of the political issue is lost in making it relatable and personal.

This once again highlights the divide between elite and popular, but this time within the realm of feminism. Many fans responded to bell hooks' blog saying that Beyoncé's view of feminism was more accessible and applicable to their lives than the elite, academic feminism that hooks advocates (Lemieux). This conflict reveals a real tension and disconnect between academic feminist ideals and the real experience of daily life for many women. Beyoncé may be inauthentic in regards to feminism, but she is being sincere and therefore connecting to her audience.

CHAPTER I

***LEMONADE*: A TRANSGRESSIVE WORK**

When *Lemonade* lost for Album of the Year at the 2017 Grammy's, even Adele —the winner of the award —was shocked and a little sad, saying that she couldn't accept the win and later splitting the Grammy in half to share with Beyoncé. This loss didn't come as such a surprise to some audiences, however: the next morning, *The New York Times*, published an opinion piece on how “black people who do transgressive or radical work must redefine and reimagine what winning is in a white supremacist capitalist culture.” The author went on to say that “*Lemonade* did not translate black womanhood for a white audience. It told a story about a black woman to other black women, and did not explain these experiences to make white people more comfortable” (Johnson). To this writer, *Lemonade* was never intended to access audiences or be palatable to an audience other than a black one, and it was all the better for that.

While the foundations for this sentiment are clear and sensible — it is important for not just black people but all underrepresented cultures to produce transgressive work that disrupts the norm of white-centric popular art without being primarily concerned with the digestibility of the art to white audiences — the article failed to acknowledge what Beyoncé accomplishes by remaining somewhat digestible to a white audience. She has an access point to talk to multiple cultures at a time, simultaneously allowing them to catch a glimpse of the specific experiences of the other and subsequently diminishing the distance that may usually exist between different groups. Her art serves as a meeting ground for audiences of many colors, religions, social statuses, genre interests, and more, providing for an opportunity for people of different backgrounds to find commonalities through the shared experience of art. And she doesn't do this

by diluting her storytelling so that it's easy for anyone to find themselves; rather she is specific and fiercely personal in her reaching of audiences. She never denies the historical and cultural realities that these different backgrounds present, and in doing so she makes space for the complexity that relating to and learning about each other can create to play out. In order to explore how she creates this meeting ground, we are going to walk through her inclusion of specific identities and examine the ways that she bridges gaps between these by being sincere, authentic, and rooted in her material history.

Sincerity, Authenticity, and Materiality

Much of fans' engagement with *Lemonade* has been related to the personal intrigue and approachability Beyoncé manages to display on such a wide scale. In order to discuss Beyoncé's personal telling of her story and the methods that make it so effective, there needs to be a discussion of three terms: sincerity, authenticity, and materiality. Sincerity refers to a person's intimate honesty and truthful expression of their thoughts and feelings; authenticity is adhering to a group identity that has been established and understood through repetitive performance; and materiality refers to settings that are historically and factually grounded. More elaborate definitions of these terms will be developed through examinations of how Beyoncé's autobiographical truth influences her depictions of Southernness and the Yoruba faith.

The Dirty South

All three of these terms come into play in Beyoncé's November 2016 CMA performance. She performed alongside the Dixie Chicks at the Country Music Awards. Fans of the award show responded with comments ranging from "Beyoncé isn't even what country represents" to questions of why she would be featured when she "doesn't believe in America and our police force" (Coscarelli). The country crowd seemed offended that Beyoncé was treading on their turf,

while her fans were avidly displaying support of her inclusion in the performance. Sarah Trahern, chief executive of the Country Music Association, stated that they stood by their decision to feature Beyoncé, expressing that “if a program moves people so much one way or another, I think we’ve had a successful show” (Coscarelli). The performance surely did move people, but the reason goes deeper than just one mega pop star being showcased in a genre with which she isn’t traditionally associated. Beyoncé wasn’t just invading a genre; she was invading the culture in which it is rooted, a culture where she didn’t seem to fit despite writing a song that can surely be classified as country and even being herself from Texas, a state that often tends to fit into the country culture due primarily to popular performance. Essentially, she hadn’t fit the bill for what they expected of a country artist and her performance was therefore dismissed. This performance, along with the Southern influence in *Lemonade*, both reimagined the historical narrative of the South and consequently Southern identity by imposing it on a black, female body. Through this, she complicates the notion of what it means to be authentically Southern by showing her apparently sincere and real experience of being a Southern woman.

The Southern undertones in the album culminate with the track on the album titled “Daddy Lessons.” This marks Beyoncé’s first song that can clearly fit into the genre of country, featuring as well a horn section nodding to the Dixieland jazz style. The album had an undeniable Southern influence, but this was new for Beyoncé despite her being from the South — born in Houston with familial roots in Louisiana. The album blurs the lines between reality and fantasy by taking a familiar setting and placing within it only black females who seem to be running a matriarchal utopia in the south. The fact that she wasn’t just depicting the South as it’s expected but creating a new, imagined South allowed for a disruption of expected norms of the “authentic” cultural identity.

Performances can be used to “propose a new outlook [or] a different apprehension of (a segment of) reality.” Accepted norms that are considered a hard and fast reality can therefore in fact be a result of habituation, a simple step away from a hegemony made up of “culturally and politically implicit practices that have become naturalized, but which, in fact, serve the goals and interests of the dominant group” (Lushetich 4). What Beyoncé can therefore be seen as doing via *Lemonade* is disrupting the norms of the south by altering how it is portrayed and resultantly reimagining what it could be.

This could lead to a claim that habituated performances have constructed the image of what Southern identity is built upon and the stereotypes that are associated with the region. There is a strong cultural identity to latch onto in the South. However, the image of the region has been quite homogenous for quite some time. The food, the scenery, the tropes, and the music have all been reduced to a very simple view of what goes on in the lower half of the United States regardless of it being a geographically vast and diverse region. These images of Southern identity are so potent and so specific that they’re commodified internationally. There’s a cycle of how the region is portrayed in order for performances and depictions to fit the expected stereotype so that they may remain acceptable and consequently profitable. This is problematic, though, as “complex and often unwieldy identities are being reduced to trendy and attractive lifestyles which, if not exactly up for grabs, are certainly up for sale” (Cobb 332). Essentially, this singular understanding of what it means to be Southern allows people to find their identities entirely in the regional identity, avoiding the complexities and discrimination that can occur when identity is found in a constructed, imagined group that doesn’t have any real grounding in reality but is being reinforced by performances. This removes people from their real experiences of themselves by giving them a constructed identity to be lost in: the authentic Southerner.

Lemonade is relevant to this discussion as it reintroduces complexity into Southern identity via personal sincerity. However, *Lemonade* isn't the first instance of artists complicating the perception of the region.

The "Dirty South" rap music industry originated in Atlanta in the post-civil rights era as a marker of what it meant to be both black and Southern as well as a successful rapper. Prior to the rise of groups that fit into this category such as Outkast and Goodie Mob, "Southern rappers often assumed the East and West Coast's versions of black identity as their own" (Gren 57). Embracing both Southernness and blackness at the same time hadn't really been done, especially in the rap industry. Their ability to "introduce the complexities of this Southern spirit to the national rap market" provided for an opportunity to complicate and crack open what it meant to be Southern and expose that the typical depictions didn't even come close to covering all that was going on down there (59). They complicated understanding of Southern identity by showing that the common conception of it was only showcasing a narrow view of real Southern life.

The important component for both these groups and Beyoncé is their actual, autobiographical Southernness. The sincerity in what that they sing and rap about is at odds with what is perceived as authentically Southern, but their sincerity is grounded in their real experiences as members of the region. Therefore, their true testimonies trump the constructed identity, but it isn't always perceived that way, especially by members of an audience who find their identity in the constructed "authentic" group. In "The Performing Hillbilly," Mark A. Roberts discusses how the commodification of the hillbilly stereotype has highlighted the tension between being sincere and being authentic, the same issues at hand here. He states that "the predicament inherent in identity performances — when we attempt to act on a social stage, we had better act *sincerely*, or our performance and our identity will be judged *inauthentic*" (79). He

goes on to discuss how unstable the definition of authenticity is, and even further how dangerous it is to try to define as it requires someone holding the power to deem what is authentic of a culture versus what is inauthentic (80).

Sincerity, on the other hand, demands only the personal honesty of a performer in conveying himself or herself to a social group or audience. Sincerity therefore relies on an understanding of identity independent at least to a degree of a regional identity. This isn't to say regional identity won't influence personal identity, but if personal identity is wholly reliant on a regional identity than performance won't be sincere but instead limited to a constructed and power-heavy "authenticity." The examples at hand solidify this, as there is clearly something in Beyoncé's *Lemonade* as well as the performances of Outkast and Goodie Mob that deviates from conventional portrayal of Southern identity by introducing their own, usually underrepresented twists on it. These performances are therefore vital to demystifying the unrealistic ideal of an authentic Southernness.

In addition to debunking the myth that all Southerners are redneck farmers who only eat comfort food, Beyoncé is also making Southern identity more accessible to a wide audience by showing us that different bodies and ideas can fit within it than the ones we are used to seeing. She's invalidating what is stereotypically considered authentic about Southern culture. Viewers' distance from it is suddenly diminished regardless of their geographical relationship to the region. The album contributes to the widening of the understanding of Southern authenticity by being so widely accessible that foreignness and specificity usually imposed on it no longer seems so distant. Beyoncé is able to do this because of her autobiographical grounding in being a Southerner and the consequent sincere perspective that she has to offer on what it means to be a black woman in the South.

Yoruba

While the Southern imagery is clearly evident throughout the visual album, this is not the only cultural identity Beyoncé highlights/underscores in *Lemonade*. The influence of the Yoruba faith is clear throughout the album as well and is reliant still on authenticity, however it is now based on historical ties rather than personal experience. The album's second song, "Hold Up," clearly expresses Yoruba imagery. Beyoncé emerges from a room full of water, dressed to resemble the goddess Oshun. The use of this imagery does not employ sincerity in the way her use of the South did by her true history of being raised in the region; rather, it can be perceived as authentic since Beyoncé's ancestral history allows the incorporation of this faith as something that is true to her roots. This imagery continues to return throughout the album, in hairstyles, make-up, and dress of many of her main characters; these references were noticed by some fans. As *Lemonade* so often has done, this generated intense internet discussion about what it meant that she was using imagery from a faith that she does not necessarily subscribe to. "I honestly just feel so privileged that although #Lemonade is not necessarily directed at me [but rather at black women], it still [somehow] connected to my Cuban roots and the Afro-Diaspora at large and that I was able to see myself reflected in it, even in the simplest way," said a fan in a public blog post in response to *Lemonade* (Alcantara). These sort of responses were common, with opposition to the imagery or accusations of appropriation almost completely absent from internet fan discussion about the album. In fact, the few accusations of appropriation came from individuals who were not followers of the Yoruba faith, with actual followers defending Beyoncé since the religious practice is so connected to the African diaspora at large and therefore her own family's Louisianan roots. "How does one appropriate their own family's culture?" a fan responded to an online thread about whether or not it was appropriative (captainx). This clearly

highlights how Beyoncé is using an identity to reach an audience and make them feel personally spoken to by a massively distributed — clearly not personally delivered — piece of art. This is still about personal relation to a specific identity, however it is executed within a different context than the access point to Southern identity.

We saw her use Southern imagery and both reach and complicate a certain identity effectively because she is undeniably from the South. Since her personal history cannot be denied, she can be seen as sincerely Southern despite depicting the South in a way that does not look authentic in accordance with typical popular media centered in the South. The Yoruba faith, however, is not necessarily a verifiable component of her personal history, but it can historically be traced as a part of her ancestral culture whether or not it is a personal part of her life. This is more authentic than sincere; rather than pulling from her personal history, she is pulling from distant cultural history. She is therefore playing up the authenticity a bit more in regards to visual depictions of dress and style since her sincerity cannot be so clearly verified by her personal history. By employing this authentic view of Yoruban imagery, Beyoncé is personally reaching an even wider audience.

Ultimately, this material use of specific identities contributes to the personal appeal of the album; it is a way for her to reach specific audiences by appealing to them with familiarity while also complicating the closed identity that may usually exist around either. They do not have to be separate just because they have traditionally been performed in their own vacuums — they can fit together in a piece of art just as multiple cultures and backgrounds can mix together in a single person. She is denying popular performance the right to simplify and dilute her experience of identity. What is important is not her use of either, it's her use of both. Two completely disparate groups have felt personally reached by one voice. This is a complex form of

communication that is not common of trope-centered popular culture.

Double-speak

Beyoncé's specific use of both of these identities highlights her ability to reach specific audiences, but more importantly it shows her ability to simultaneously reach multiple audiences. *Lemonade* leveraged sincerity, authenticity, and materiality in order bring in a diverse audience, bridging supposed gaps between them. In many ways, Beyoncé employed "Double-speak," a form of signification. The concept of Double-speak has been historically used in African American literature as a mode of discreetly reaching multiple audiences — typically both black and white — with the specific language tricks that access the black audience left unknown to the white audience. While Beyoncé's work is not purely literary, it does employ Double-speak in its ability to discreetly both reach out to more than one audience at once and tell more than one story at once. The trick of this is often in that one audience does even realize that the other is being spoken to and one story does not diminish the telling of the other, as can be seen clearly in the case of Beyoncé reaching multiple cultural groups simultaneously.

In *The Signifying Monkey: A Theory of African-American Literary Criticism*, Henry Louis Gates Jr. discusses Signifyin(g), a form of Double-speak, as a "colorful, often amusing trope [which] occurs in black texts as explicit theme, as implicit rhetorical strategy, and as a principle of literary history" (89). This specific brand of Double-speak involves African American authors interacting with each other's works through hidden double-meanings in language and references to each other's stories and themes. In doing so, they subvert the power of a white-dominated literary world by giving black voices that have been historically suppressed the power not only make meaning, but also communicate it publicly while keeping white audiences in the dark about what they are doing. Double-speak therefore has the power to

empower oppressed groups by making a space for them in popular discourse. *Lemonade*'s employment of this moves past just secretly accessing multiple audiences culturally into a transgression of the boundaries between high and low art audiences, political and personal narratives, and historical and modern controversies.

High and Low Art

The tension between high art and popular art has fluctuated over time, but the citation of high art within popular art blurs conventional boundaries. Beyoncé and Jay-Z have often cited high art performances within their own, making more high-brow performance art accessible to mass audiences while also commenting on the typical divide between the esoteric and the popular. In 2013, Jay-Z borrowed from Marina Abramovic's *The Artist is Present* in his video for *Picasso Baby*. "His song was a hymn to the material worth of modern and contemporary art, only interesting when seen through the lens of class and race, of a successful black musician and businessman working the mostly white art world," says Dan Fox in *Pretentiousness: Why it Matters* (87). He goes on to discuss how Jay-Z's "superstardom played a dance with the art world's theater of understated but specialized aesthetic authority" (88). Essentially, Jay-Z didn't need the status of high art to elevate his art as his popularity preceded him, a sentiment clearly true for Beyoncé as well, but the elite status and aesthetic characteristics of high art played on a popular black performer's body highlighted the classist divide within art. That which is considered "high" often ends up inaccessible to the masses while the popular tends to be viewed as watered-down or less relevant than high art.

During *Lemonade*'s second track, "Hold Up," we see Beyoncé dropping the first of these Easter eggs as she struts down the street with a baseball bat, smashing car windows. This is a nearly frame-for-frame quote of *Ever is All Over*, Pipilotti Rist's 1997 video installation in the

Museum of Modern Art. The original work was said to be “whimsical and anarchist,” blurring the lines between fiction and reality in its presentation while also commenting on feminism via a woman very outwardly expressing her impassioned anger ("Pipilotti Rist. *Ever Is Over All*. 1997 | MoMA."). Each of these components of the work is maintained in Beyoncé's citation of it, but now the performance is on a familiar body on a much more accessible stage. Just as Jay-Z did in citing Marina Abramovic's *The Artist is Present*, this complicated the divides in culture, art, and circulation of images. Both Beyoncé and Jay-Z are revered highly enough as artists that they can get away with entering the high art world in their performances, a world inaccessible to most of their audiences due to both class and race, but it seems unfamiliar and strange at first. *Ever is All Over* as a piece of art on its own would likely never be found or watched by much of Beyoncé's audience. However, when she cites Rist's art on her own body while walking down the street and singing about her anger at her husband, the sincerity and intimacy of Beyoncé's emotion suddenly makes this piece of high art performance not just intriguing but also accessible.

Using the placement of these Easter eggs that reach out to specific audience members, she manages to engage them beyond just her employment of the authentic and sincere performance. She is now making it feel personal by including obscure references that can almost feel like close, intimate, inside jokes between Beyoncé and her audience, a form of Double-speak. In addition to making the high art accessible to a new audience, this makes Beyoncé accessible to a high art audience. Just as she pulled in specific groups with her use of Southern identity and Yoruban imagery, she is pulling in a specific audience by incorporating high art Easter eggs.

Personal and Political

Aside from the historical and real examples of sincerity and authenticity, the arena with

which they're most associated, personal emotion, also depends on them. The song "Sandcastles," which falls a little more than halfway through the visual album, depicts Beyoncé at her most sincere. She is seen sitting in the middle of a living room floor while playing piano and singing, wearing minimal make-up and a plain black, casual shirt. This is the only part of the album where she isn't seen in an elaborate costume that clearly deviates from conventional, everyday dress or a setting with some sort of cultural and historical significance. Rather, she's just at home, and she's just a girl singing a song about how she feels. The homey imagery contributes to the feeling that she is being sincere here as well as to her relatability. The first appearance of her husband, Jay-Z, pushes this even further. Because the album is purportedly about his infidelity, his presence here is intensely intimate. We see them sitting in a bed wearing glasses while reading and casually cuddling. It feels like an intimate look into their personal lives. The stripped down visuals of this section allow it to display a sort of relatable sincerity: Beyoncé and Jay-Z are just a normal couple in love who have been through some hard times.

Pushing this emotional sincerity even further, however, are the cutting lyrics and the intensity of her vocal performance. Emotions are often ignored in analysis of music since they can be difficult to rigorously unpack, but it cannot be denied that the emotional response to music is a common reality that impacts listeners' perceptions. Music is able to evoke emotion by structurally symbolizing the physical experience of feelings, and this can be taken even further when music is combined with a clear, lyrical narrative. Ignoring the emotional impact of a song in analysis of music leads to an ignorant disregard of the human component of the art.

Discrediting it leads to an incomplete analysis (Langer, 170). We hear multiple voice cracks during this section, contributing to the emotional intensity, and we hear simple, honest lines such as "I made you cry when I walked away." The raw emotion of the song contributes to the

sincerity by creating a new sort of relatability. Beyoncé's emotional performance here relies on her clear personal sincerity and willingness to invite audience members into her living room with her and Jay-Z, including them in on the hurt feelings that his infidelity has aroused.

This is relatable in a whole new way because it's sort of detached from cultural or political materiality — it's just emotion and everyone has felt it. While this relatability could be seen by critics as her making her experience palatable to white viewers and undercutting the subversive action that the album could take by keeping the art tied to cultural representation, this serves as an access point to a wider audience that can invite the perhaps ignorant viewers in to try to understand the pain faced by institutionally oppressed people in the United States. It's not about if you're black or a woman or have ever been cheated on; it's just about being sad. It's pure sincerity without concern for the materiality and authenticity that are so important through the rest of the album, but when you're watching, it's equally difficult to deny its reality. It invites in audiences that may have no shared history or culture with Beyoncé.

What's most significant about this accessible sincerity of "Sandcastles," however, is its context in the overall album. She has now pulled in her audience and effectively appealed to their emotions, and then she pulls a sort of bait and switch. "Resurrection," the chapter which immediately follows, features the mothers of Trayvon Martin, Michael Brown, and Eric Garner, all victims of police brutality, holding pictures of their dead sons while staring straight into the camera; the accompanying track is "Forward." Without the visuals it would sound as though it's about Beyoncé choosing to move forward in her personal healing, but the visual narrative tells a different story. Its positioning right after that accessible sincerity of "Sandcastles" is vital to the effectiveness of this. If viewers came to *Lemonade* because of its promise of intensely intimate contact with their "Queen Bee," they also received a stark and powerful reminder of the violence

inflicted on black bodies. These viewers were exposed to this scene whether or not police brutality was an issue they were interested in or thinking about.

The sincerity of her personal emotion within “Sandcastles” lays a groundwork that entices viewers so that when “Forward” begins, that same level of sincerity carries over. Now, however, the topic of discussion has changed entirely to police brutality. Beyoncé is essentially using her rawness and intense sincerity to say that her sad feelings are sincere, and therefore equally sincere are the political statements she is about to bring up. Had she presented her opinions on police brutality outside of her art through a specific discussion of the matter, likely only those who already cared would have listened. By presenting it within the context of her sincere and relatable emotion, she makes this activist stance accessible to people who may not have been exposed to or engaged with the issue otherwise.

The shift from the personal to political, exemplified by the arrangement of “Forward” directly after “Sandcastles” underlines *Lemonade*’s parallel but discrete themes: Beyoncé and Jay-Z’s marital chaos and eventual healing juxtaposed with a narrative of racial violence and a plea for healing. This brings up the issue of accessibility in art. Often, art that is more explicitly political has a hard time reaching the broad audiences of *Lemonade*. Sincerity is vital to this, as it makes viewers feel not only as though they are connected to an aesthetic object, but also to the person presented through that aesthetic object. She conveys a personal healing process that can be overlaid on almost any experience of healing. This makes it relatable to a degree to any member of her audience. Her real humanness is engaging and undeniable: no one can argue with the fact that she’s hurt. She pulls her audience close and makes sure they’re listening, but all along she’s talking about more than just her personal heartbreak over Jay-Z cheating on her. This in itself is a form of Double-speak — telling two stories at once, and you can find either

depending on what you're listening for.

History and Modernity

The gap between esoteric and popular isn't the only divide that Beyoncé is working to bridge; she is also illuminating commonalities between history and the modern world. Throughout most of the album, the imagery points back to Southern plantation life. She's showing us parts of our history that are uncomfortable to remember in regards to the treatment of black women: plantations, the Underground Railroad, women laboring to prepare meals on plantations. However, something is different here. The women are not only the preparers, but they are the ones eating the food and enjoying the fruits. There seems to be a sort of matriarchal society on these plantations full of black women of all ages dressed in white, period dresses. This re-imagination of history alters our perception of the past by reminding us that black women have been there all along. They may not be often depicted as predominant characters in the post-war south, but they have been working to make it run all along. It's a sort of claim of empowerment for women who have rarely been depicted in that environment without fitting into a certain trope characterized by weakness or over-sexualization. This relates to ideas brought up by Patricia Hill Collins's ideas in *Black Feminist Thought* about black feminism not striving to create a new power for women, but rather highlight the power that has been there all along. Beyoncé's use of a mix of historical and modern settings and characters allows for an illumination of how this power has been present but silenced as well as how it is currently still is.

While Beyoncé is romanticizing the past, however, to make this point, she is simultaneously exposing modern issues in the treatment of black women — specifically by men, both romantic and familial — with lines like “In the tradition of men in my blood you come home at 3AM and lie to me” and “Am I talking about your husband or your father?” She's

showing us that the oppression we like to compartmentalize and contain in the past is still prevalent. While highlighting the potential for abuse and inequality in women's relationships with men, she is also highlighting the right of women to reclaim their sexuality and use it for their own benefit through her commentary on sex work. The song "6 Inch" revolves around the professionalism of women working in the sex industry, with lyrics like "she works for the money / and she worth every dollar / and she worth every minute." When surrounded by the imagery of plantations and solemn black female faces, however, the context that this is being done in can't be ignored.

There is a subtle nod to the issues of sexual abuse in slavery throughout the whole of the album through this sort of imagery. This is brought to a more explicit stage that also once again ties together the historical and the modern when the scene of the visual narrative suddenly shifts to Beyoncé lying in the middle of the Saints football stadium in New Orleans where she performed in the Super Bowl halftime show in 2012. The Super Bowl is a huge arena for modern day sex trafficking, an issue that significantly reveals how institutionalized oppression of females — especially black females — continues today, just in a different form than we are accustomed to and more easily digest. The massive audience that the Super Bowl attracts despite this highlights the audience's ignorance of how an event that is so glamorized and praised can also be a home to behavior that is so clearly harmful to women. "One aspect of our culture that very few will deny is a pervasive 'boys will be boys' attitude. This position values male sexual prowess and excuses men for behaving badly" (Withers). Beyoncé exposes this through her placement of her period, white-dressed, black female characters scattered throughout the shadows of the football stadium. She brings up familiar imagery of slavery to highlight that what is happening now is no better than what was happening a hundred years ago. She is showing us again that the

thing we think has healed is still hurting — slavery is still an issue, it just has a new shape and form.

Her highlighting of institutionalized oppression comes not only in the shape of exposing the present's issues, but also in her reminders of not so temporally distant of black bodies. This is clear through her imagery of swimming pools and locker rooms in the music video for "Formation." Prior to the Civil Rights Movement, swimming pools were an area that maintained divisive segregation, requiring the separation of black and white attendees into completely separate facilities. In "Formation," Beyoncé foregrounds black women in both locker rooms and swimming pools, showing how they have not only been there all along, but have power in these settings that will not be denied purely because of historical oppression.

In one of the first spoken word lines in the album, she says "The past and the present merge to meet us here. What luck. What a fucking curse," an underlying theme of the album. This national, racial healing arc parallels her marital path toward healing and redemption after infidelity. Here she again touches on the personal versus political by simultaneously telling the stories of individual oppression and systematic oppression. Her lyrics are about the personal: fathers and husbands cheating and abusing, but the imagery of the album as a whole consistently is reminiscent of slavery and plantation life.

This brand of Double-speak is different from the others that have been discussed so far. Rather than reaching two audiences at once or telling two stories simultaneously, this was about showing how one story is similarly played out in two different times: the oppression of black women, specifically in regards to sex. In the final song of the album, Beyoncé reveals a final "glorious healing" of her and Jay-Z and in doing so makes the past-present tie even more clear through the sudden shift in setting. We see the same characters that have been present throughout

the album doing the same things they've been doing — gathering vegetables, preparing meals — but now in modern dress with a sense of pride. This completes the parallel arcs of narrative. We see that her and Jay-Z have healed through the pain, and if we carry that over to the other half of the story of racial tensions, it reads as a nod of empowerment to her black female audience: you can heal too.

Collaboration

This reaching of many audiences, incorporation of many eras, and overall employment of double-talk can be traced back to the collaborative nature of the work. The album gives songwriting credits to over 80 artists, ranging across a wide array of genres from Jack White to Father John Misty. The album contains samples from artists like Soulja Boy to Led Zeppelin, and each song takes on a new genre of its own from heartfelt ballads and hip hop to country. There is no single genre that could describe the whole, but rather there is a little bit of something for everyone. A Jack White fan previously uninterested in Beyoncé may suddenly have checked her out, or a country-hating Beyoncé fan may find they suddenly enjoy country and Southern themes for the first time solely because it's Beyoncé doing it. She is essentially giving any viewer some point of entry where they find themselves.

Beyoncé is credited as a songwriter on every song, but there are 80+ other voices being funneled through her one voice. This creates an illusion that every person who finds themselves in *Lemonade* is relating to Beyoncé, when in fact they may be relating to another artist through her. The personal sincerity and authenticity discussed earlier are still at play as her body and voice are the meeting ground for all of these identities. This perception that someone can be country and black and white and hip-hop and Southern and progressive and female and have Cuban roots all at once certainly makes perception of her identity more complex, but it also

removes the distance that can typically exist between them. She is making each of these distant identities feel sort of at home alongside other identities or locations with which they might never be associated. Doing this makes the political differences between groups more accessible.

The collaboration doesn't take place just between people, but between stories. The mixing of different time periods and locations contributes to this complication of a fixed identity, highlighting that the things we tend to think are different are only so far apart because performances has made them so. This performance worked to undo that. The imagery and narrative complicate the perception of what belongs in a fixed and historical place. In doing so, the work managed to re-imagine and recreate reality.

Ultimately, the main thing that this album does so well is blur lines, and not just between popular and esoteric art but also between characteristics of audience members: in class, race, gender, cultural identity. She is making the distance between seeming others feel a little smaller. In doing so, a greater empathy can be established for issues that a viewer may have been previously unconcerned with. *Lemonade* created a meeting ground for so many audiences that the relation to the other people who were invited to the party suddenly seems a little tighter. This allows for more feeling of connection among seemingly disparate groups. We aren't used to seeing these things together, but now we see that they can mix.

CHAPTER II

IN THE STYLE OF *LEMONADE*

The discipline of performance studies holds that performance is a method of research in its own right. Performance is knowledge put onto the body: it is an epistemology. Therefore, a vital component of my research was putting into action on my own body the things that I claimed *Lemonade* did. To continue my interrogation of how art can bridge gaps between disparate audiences, I wrote a song that had the same sort of multi-layered narrative as *Lemonade* did, employing my own personal storytelling as a central tenet of the songwriting process. Above all, doing so highlighted how *Lemonade* employed Double-speak so effectively. The component of my research that I was the most interested in testing through this was how to reach multiple audiences at once.

Creative Process

When I began the songwriting process, the components of *Lemonade* that I was most concerned with replicating were the authenticity and sincerity, as I thought those were what made activism so accessible. I had theorized that if I were to write in an authentic way about my personal experiences as a woman, then political activism would be an inherent feminist part of the work that would simultaneously be accessible due to my personal sincerity. I therefore approached the process with authenticity as my center of focus. The main issue that I ran into in trying to accomplish what *Lemonade* had done was how to make the politics both subtle and overt at the same time. I was aware of the political implications of my writing because I know the story of my own life, but to a listener the art may not speak for itself. I imagine that the fact that the song was political at all would require an explanation to an audience —something

Beyoncé surely never provided until long after the album was released and we were given our time to respond. Examining the shortcomings in my own writing process exposed what parts of *Lemonade*'s writing process that I had not employed were vital to the accessibility of political activism. (See Appendix B for lyrics.)

Outcomes

I found this not so much through what worked, but through looking at what didn't work. Examining how my songwriting process differed from the creation of *Lemonade* illuminated vital components that allowed *Lemonade* to reach so many audiences and therefore make political art accessible in the way it did. Above all, these were the multi-media form of the album, the intentional inclusion of diverse genres, the planting of Easter eggs targeted at appealing to specific audiences, and the collaborative nature that made these things so seamless.

Multi-Media

I found that it was hard to tell multiple stories at once via only one medium. A video would have been necessary to tell a story other than what the lyrics obviously convey. The multimedia nature of the work was necessary for what she did to work. While I knew that my words carried a layered meaning, it was hard to convey this through the words alone. Losing out on body-language, the materiality of setting, and the visual representation of narrative sacrificed a major component in Beyoncé's storytelling process. This leads me to question as well how *Lemonade* may be read as a musical record without the video and spoken word components attached.

Throughout the album, the visual narrative is more potently political than the music alone. It is very possible to listen to the entirety of *Lemonade* and remain unaware that it is touching on any issues outside of Beyoncé's relationship with Jay-Z. This is evident in the police

brutality scene accompanying “Forward” as well as at many other points throughout the album. The Double-speak is reliant on there being more than one voice: a verbal one and a visual one. There may be some Double-speak inherent in the music alone as well through sampling and referencing that can be taken as specific nods at certain audiences, but the political potency is lost in translation. Therefore, a multi-media work seems to be one of the vital components in making a simultaneously political and personal — and therefore simultaneously political and accessible — piece of art.

Multi-Genre

I also found that my generic ties limited me. Since I wrote only one song and therefore stayed within only one genre, it was near impossible for it to be accessible to a diverse audience. The use of multiple genres in *Lemonade* was an important part of crossing boundaries and specifically accessing a diverse audience. Multiple types of audiences who may have never imagined finding themselves listening to Beyoncé were pulled in because of her sudden writing of more than just hip-hop. Her songs on the album ranged from rap to rock to country to ballad, inviting each audience in and then allowing them to stay to hear the others. However, this was something I was unable to create, as I only wrote one song. Had I composed a whole album, I could have varied genres throughout, but one single song didn’t allow for this. This highlighted the importance of viewing the album as a whole work of art in itself rather than just a collection of songs, and it also emphasized how vital collaboration was to the success of *Lemonade*’s specific accessibility.

Multi-Perspective

Writing the song without any collaborative input turned out to be my greatest limitation of my ability to think about multiple audiences as I was limited to my own understanding and

experience of the world. This affected my final product not only in terms of not being able to incorporate diverse genres, but it also limited my decision-making in the writing process. Having multiple audiences in mind prior to the start of the work would have made the inclusion of Easter eggs that make Double-speak so potent much easier, but I was unable to find many ideas outside of those naturally familiar to me without a collaborator to provide a fresh perspective. With my own limited knowledge of art, history, and the world, I had a very small set of possible Easter eggs to include while still maintaining sincerity and authenticity.

This revealed that it was the collaborative effort of *Lemonade* that allowed it to function so seamlessly as a meeting ground and bridge for multiple audiences to complex negotiations of identity and access points to new ideas. This collaboration allowed for representation of diverse experience without a sacrifice of the sincerity or authenticity, as the writing process was able to maintain specific, personal expression, just from eighty people instead of one. Without having employed performance as research, the gravity of the importance of the collaborative and multi-modal aspects of *Lemonade* to its ability to be simultaneously political and accessible would have been under-emphasized in my analysis.

CONCLUSION

“My intention for the film and album was to create a body of work that will give a voice to our pain, our struggles, our darkness and our history. To confront issues that make us uncomfortable,” Beyoncé said at the 2017 Grammys in her acceptance speech for Best Urban Contemporary Album. “It’s important to me to show images to my children that reflect their beauty so they can grow up in a world where they look in the mirror — first through their own families, as well as the news, the Super Bowl, the Olympics, the White House, and The Grammys, and see themselves” (Johnson). While nearly a year had passed since the album’s release by the time that Beyoncé made these comments, her sentiments are just what *Lemonade* has slowly proved to do over the course that year: allowing people to see themselves in a place where they may not have believed they belonged.

The community of disparate audiences brought together not only makes political art accessible to more audiences, but also makes the different audiences accessible to each other. She is diminishing the power of otherness and complicating the rigid boundaries that can hold in identity, dictating how different people feel that they can live their lives. Right before “Daddy Lessons,” there is a scene of a black man driving a car outside of New Orleans saying that he met President Obama and that it made him feel like he could do something from his life since they grew up in more similar circumstances than any president he had seen before. This model of empowerment through increased representation of marginalized members of our society is a vital role of performance and a responsibility of artists hoping to create works with political implications. Exposing the illusory nature of cultural, class, and political divides that can feel real but only exist in our habituated culture is a privilege of artists that Beyoncé took full

advantage of. *Lemonade* not only breaks down these divides but also creates a world where it is hard to understand why they existed in the first place. This piece is transgressive, subversive, and hugely popular all at once, and in combining all of these attributes it paves a way for other artists to attempt creating works with similar political consciousness without sacrificing accessibility. Looking at *Lemonade* as a model for how popular art can be political yet still digestible, it is evident that sincerity and collaboration are vital factors, which when used together can make activism accessible.

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APPENDIX A

CHAPTER NUMBER	CHAPTER TITLE	SONG TITLE
1	Intuition	Pray You Catch Me
2	Denial	Hold Up
3	Anger	Don't Hurt Yourself
4	Apathy	Sorry
5	Emptiness	6 Inch
6	Accountability	Daddy Lessons
7	Reformation	Love Drought
8	Forgiveness	Sandcastles
9	Resurrection	Forward
10	Hope	Freedom
11	Redemption	All Night
		Formation

APPENDIX B

I thought you'd heard that I was gone
Took all of your shirts and I moved along
I haven't slept in over a week
I'm scared of the night and scared of the spaces in between my teeth

Wandering is all I know
If I take a wrong turn do you think I'll make it home?
Canyon nights and morning coastlines
All I do is run and now I'm running out of time

You made a home out of me
Thought you'd always live in this body
Night kept you listening
But you found me awake

Somebody said that you moved on
The tables turned into another song
My dad keeps telling me to wait
But says I still won't understand when I turn 68

You made a home out of me
Thought you'd always live in this body
Night kept you listening
But you found me awake